ART GALLERY OF ONTARIO

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A Personal Reminiscence

Henry Moore 1898-1986

THE RECENT DEATH OF BRITISH SCULPTOR, HENRY Moore, has touched and saddened his many friends and admirers at the Art Gallery of Ontario and in the City of Toronto. Alan G. Wilkinson, Curator of Modern Sculpture at the Gallery, and a leading authority on Moore's work, remembers with fondness the late artist's close relationship with the AGO.

BY ALAN G. WILKINSON

Henry Moore died on August 31 at Hoglands, his rural home 30 miles north of London, a month after his eighty-eighth birthday. I first met H.M. (as he often referred to himself) in Ottawa in March 1967. His warm and friendly, unassuming manner were immediately apparent. When I told him I was going to London in the autumn to study art history, he said, "Do come and see me and I'll show you around the studio and grounds." For me, this invitation and the ensuing events form part of the extraordinary relationship that developed between Moore and the Art Gallery of Ontario. But Moore's links with Toronto began some years earlier.

During the 1967 visit, the sculptor wanted to see his large bronze, *The Archer*, in front of Toronto's new City Hall. Viljo Revell, the Finnish architect, hoped that the city would acquire a large work by Moore for his building. With the artist, he had selected the sculpture that is now a famous Toronto landmark. Moore was well aware of the controversy that occurred when the work was acquired in 1966. He was deeply moved that Mayor Philip Givens persevered, after the City Council voted against buying the sculpture with public funds, and formed a committee to raise money from private sources. "It's heartening to meet a man who would jeopardize his political position for a work of art," Moore told Givens at the Toronto airport. At a reception in Moore's honour, Toronto businessman I. Allan Ross asked the sculptor if it might be possible to acquire additional works. To everyone's amazement, Moore said that something might be worked out. Sam Zacks, president of the AGO and Bill Withrow, its director, knew that if the Gallery could become involved, it would be a convincing lever for persuading the Government of Ontario to help fund stage one of the planned expansion of the AGO. The seed for the future Henry Moore Sculpture Centre was sown at that reception.

In 1968, Edmund Bovey, a prominent Toronto business executive soon to be president of the AGO, arranged a dinner party in a London (England) restaurant in order for Henry to meet Premier John Robarts. Among the guests were Bill Withrow, the architect John C. Parkin, and Sam and Ayala Zacks. Moore and Robarts got on famously and left the restaurant singing Yorkshire songs. This evening was crucial in the forthcoming provincial funding.

I was unaware of these developments when, in 1969, I began my master's thesis on Moore's drawings. In March, I visited Moore at Hoglands and talked with him for about an hour. To my delight, he said to come back anytime and feel free to go through his files and photographs. During the next four years, I visited Moore three or four times a month. He would often say in the morning, before going off to work in his studio, "Now then, my lad, is there anything we need to discuss?" Over the years, we spent many hours together, discussing influences on his work and leafing through his early sketchbooks. He would often give helpful clues, such as "I think this is a drawing of an African sculpture in the British Museum." There was a warm, family atmosphere in his house. We would all have tea together: his wife Irina, his secretary Mrs. Tinsley and assistants. In this relaxed atmosphere, Henry would often tell fascinating stories of the old days, and of the artists he had known. He loved to put people on the spot by suddenly asking, "Which artists would you select as the 10 greatest draughtsmen in the history of Western art?"

Meanwhile, Bill Withrow was looking for a curator for the Moore Centre, and was given my name. In 1969 I was hired, in the director's words, as "Our man in Much Hadham" (the nearest village to Hoglands) to act as liaison between Moore and the AGO, and to try to persuade Moore to make his donation as comprehensive as possible. Together, we selected 57 drawings and 40 of his marvellous, small, original plaster maquettes. His generosity was beyond my wildest expectations. By the time the Moore Centre opened in October 1974, he had donated 101 sculptures, 57 drawings and about 200 lithographs and etchings. Today, it is by far the most comprehensive public collection in the world and numbers more than 900 works: 132 sculptures, 73 drawings and 700 prints, some of which have been purchased from the artist, others donated by private collectors. In 1972 The Henry Moore Foundation donated £ 100,000 to the AGO for exhibitions and catalogues.

Henry Moore, his daughter Mary, and Alan G. Wilkinson, Curator of The Moore Centre, watching apprehensively as the bronze *Large Two Forms* is sited outside the AGO in May 1974. Photo courtesy of *The Globe and Mail*, Toronto.

Henry Moore's *Large Two Forms*, 1966 and 1969, is placed in its permanent location outside the AGO in May 1974.

Moore has been stereotyped as "the sculptor of the hole." This is only partially true. During his long and prolific career, he has created sculptures and drawings that reflect an extraordinary range and variety of forms: the massive, solid Pre-Columbian-inspired reclining figures of the late 1920s; the semi-abstract carvings of the 1930s; works influenced by Picasso, Arp and Giacometti; the tender, at times frightening "shelter drawings," depicting Londoners sleeping on the Underground subway platforms during the Blitz; and the family group sculptures of the 1940s. One of the original plasters in our collection, *Draped Reclining Figure* of 1952-53, was inspired by Classical Greek art. Since the mid-1950s, the genesis of many works is

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Perspective'86

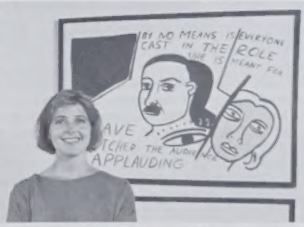
Will Gorlitz and Nancy Johnson

IN 1985 GEORGE W. GILMOUR, A TRUSTED, LONG-TIME friend of the AGO, devised an innovative endowment package to encourage young, creative talent. The result is *Perspective*, the exhibition series that highlights the work of young Canadian artists. *Perspective'86: Will Gorlitz and Nancy Johnson*; Gallery of Contemporary Art; November 22, 1986 – January 11, 1987; Organized by the Art Gallery of Ontario.

BY BARBARA FISCHER

Perspective'86 brings together recent works by Will Gorlitz and Nancy Johnson, both of whom have made a major contribution to the Toronto art community, but who have not previously been included in an exhibition at the Art Gallery of Ontario.

Although Will Gorlitz's paintings and Nancy Johnson's drawings are different in many ways, they share a mode of presentation. Both artists' work is arranged in spatial configurations closely linked to forms of installation in which the viewer engages in a reading that proceeds not only horizontally but also vertically and across a given space. Nancy Johnson's *Allies: Several Stories*, for example, presents two different stories across individually framed drawings in a vertical and horizontal configuration. Will Gorlitz's paintings in the series *Die Laughing* are related to one another in a spatial as well as symbolic symmetry (a painting entitled *Father* is placed opposite another, entitled *Mother*. Both artists' work thus emphasizes the viewer's engagement in such a way that the meaning is constituted by an active process rather than as something that is simply given: the viewer's point of view enters into the picture in the process of reading.



Toronto artist, Nancy Johnson with her 1984 work, *Allies: Several Stories, Part II*. Photo by C. Baltrunas.

Toronto painter, Will Gorlitz, in front of his 1985 painting *I die laughing*.

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Photographs of Linnaeus Tripe

Lyrical Images of British India

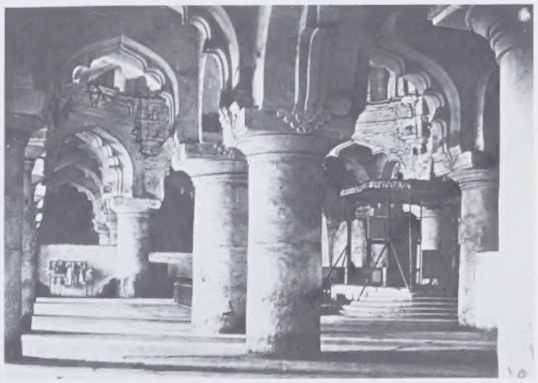
BY MAIA-MARI SUTNIK

DURING THE 1850s, BRITISH ARMY OFFICER LINNAEUS Tripe became fascinated with photography and colonial India, and spent the next decade of his life assembling photographic albums of this exotic outpost of the British Empire. *Linnaeus Tripe: Photographer of British India 1854-1870;* Margaret Eaton Gallery; November 1, 1986 – January 11, 1987; Organized by the Art Gallery of Ontario.

The inquisitive nineteenth-century mind perceived photography as a "faithful witness" in the exploration of new and exotic territories. The medium represented a form of a transparent and authentic document through which nature itself spoke. The camera, with its mimetic implications, gave the photographic image an actual sense of the viewer "being there." This notion was amplified by photographic albums modelled after popular publications on "picturesque voyages." For all the promise of the camera as a model of scientific inquiry, most photographic images were marked by curious personal explorations of new visual forms. The notion of the camera capturing images without subjectivity implied only that its lens was capable of optically producing a persuasively accurate representation. In the hands of photographers such as Linnaeus Tripe, the medium gave evidence of photography's unforeseen artistic resource.

Linnaeus Tripe: Photographer of British India, 1854-1870, an exhibition of rare photographic prints by Linnaeus Tripe (1822-1902), from the Tripe family collection, brings together for the first time in Canada a selection of 64 calotypes and 11 collodion images. Tripe, an army officer, began to photograph in England, around Devonport, in 1853-54. By 1855 he was Official Photographer to the Government of India Mission to Ava (Burma), and the following year was appointed Government Photographer to the Madras Presidency. During his official tenure Tripe produced over 650 photographic albums and boxed sets assembled from some 30,000 prints representing architecture and landscape in Upper Burma and districts under British rule, such as Rangoon, Salem, Trichinopoly, Madura, and Tanjore. He also produced single-camera stereographs, photographed artifacts at the Madras Exhibition in 1857-58, the "Elliot Marbles," and rare portrait sittings. His last known photographic work was a series of small albumen-collodion prints taken circa 1870 at Kasur-do Hill in the vicinity of Tonghoo (Burma).

Tripe utilized the calotype, the paper negative-positive process invented in England by William Henry Fox Talbot almost simultaneously with the announcement of the daguerreotype in France in 1839. The calotype provided the first practical means for the production of multiple original prints. The growth of expeditionary photography depended initially on the calotype process. The collodion wet-glass-plate process, introduced in 1851, brought greater versimilitude and physical presence to subjects, and popularized travel photography, eventually supplanting the calotype. The difficulties of these early processes – the unreliable and chemically hazardous materials and the cumbersome equipment – made the achievements of expeditionary photographers all the more remarkable.



Linnaeus Tripe (British, 1822-1902), *Madura. Trimul Naik's Palace ...*, 1858; albumen print from a dry collodion negative, 26.2 x 36.7 cm. Tripe Family Collection.

Linnaeus Tripe, photographer, was born in Plymouth, England in 1822. Classically educated, he chose a military career, and joined the 51st Madras Native Infantry in 1839. In 1855 he exhibited at the Madras Exhibition, receiving a first class medal. Appointed official photographer to the Government of India Mission to Ava (Burma) in 1855, and Government Photographer to Madras Presidency in 1856, Tripe published a great many albums of architectural and landscape views. He was granted the honourary rank of major general in 1875, and died at Devonport in 1902.

Whether the photographer produced the kind of an image in which the interpretive hand of the artist was clearly apparent, or emphasized the optical purity and machine-like quality of the image, he relied on compositional devices and subject matter to assure the picture's meaning. Architecture offered both: the elements of analysis and description (sought by pure documentarians) and pictorial suitability for artistic interpretation, and as a result established itself at the core of mid-nineteenth century photography.

Tripe's views of temples, palaces, and details of façades, doorways and corridors, represent in their complexity a fragile and subtle lyrical quality that often transcends the factual. Among his many orderly picturesque compositions are images in which his treatment of subject matter is at odds with conventional seeing, and with Tripe's own purpose of "securing objects and facts." Tripe relied on tight framing and frequent cropping, as well as on the play of light and dark, which conveys a sense of abstraction and obscures architectural information and the relationship of details to the larger structure. To enhance image quality, Tripe would also fabricate clouds and leaves, and retouch the negative for a clearer pictorial transcription. His emphasis was as much on asserting interpretive ideas and capturing visible aspects of an experienced reality, as on securing truthfulness to physical reality.

Tripe's own observations are brought to bear most on his last known photographs of Kasur-do Hill, a complex series of images of an overwhelming environment of jungle growth, in which trees, bush and lush vegetation are juxtaposed with rocks, boulders, or figures. In this series Tripe abandoned the prevailing concept that while nature provided the subject matter for picturesque imaginations, it was the artistic sensibility of man that organized and linked nature to art. These small, brilliantly sharp images suggest that nature, disorderly and chaotic in its organic state, "composed" itself for Tripe. The profusion of growth, which dwarfs, and consumes the presence of man, and the large boulders serve as no more than reminders of nature's timeless strength to disquise his presence. For Tripe, the conventional ordering devices for picturesque scenes are here at least pictorially expendable. In these pictures the descriptive clarity of the environment, as revealed by Tripe's confrontational approach, asserts his autonomy of expression, which attests to an exceptional vision and yet is unequivocally the product of the camera.

Tripe's highly praised images of his active period were made during the decade that marked one of photography's highest levels of achievements, both artistically and in terms of creating new forms and structures for gathering cultural information. Yet, Tripe's photography suffered two-fold after the termination of his photographic establishment in 1860: first, at the hands of the Madras Government, whose insensitive care of his prints, and disorganized distribution of his albums, contributed to their loss and deterioration; secondly, by a change in aesthetic criterion, to a sharper and more delineated objectification of subjects by the collodion process, that replaced the soft and exceedingly lyrical appearance of the calotype. After 1870, little is known of Tripe's photography, and his work virtually disappeared from view until the 1960s, when renewed inquiry into the medium's historical evolution revitalized an interest in nineteenth-century photography.

Not unlike the work of other "primitive" photographers who worked more by intuition than by formal concepts, Tripe's contribution is both exemplary and enigmatic. Our knowledge of the ideas that informed his photography is very incomplete. The information that has appeared has often been misleading and erroneous. The recent research by Janet Dewan has provided the most accurate and informed documentation to date on Tripe. A small part of her exhaustive study is published in the catalogue accompanying the exhibition, which illustrates all the Tripe entries and corrects earlier attributions. The exhibition also includes examples of Tripe's contemporaries, among them Samuel Bourne and Francis Frith, to provide a broader context of the ideas that prevailed in early expeditionary photography.

Maia-Mari Sutnik is Coordinator of Photographic Services at the AGO.

Linnaeus Tripe
Margaret Eaton Gallery, November 1, 1986 – January 11, 1987

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to be found in sources in nature: bones, shells, and pebbles.

For me, one of Moore's greatest and most original contributions to modern sculpture is his poetic interpretation of the female figure as a metaphor for landscape. Although there is no doubt in some of the works of the 1960s and '70s that the human figure is the subject, elements of landscape dominate: rugged cliff forms, hills and caves. I have often heard Canadians comment that Moore's sculptures remind them of the rock formations of Georgian Bay or the Gaspé Peninsula. Like all great artists, Moore has changed and enriched the way in which we perceive the world.

After his last visit to Toronto in 1974, I visited Moore at least once a year. He always asked about The Moore Centre, which he helped John Parkin to design, and sent his best wishes to his friends in Canada. Those fortunate to have known him will miss him very much. On December 8, 1974, Moore wrote to me, in reply to my letter thanking him for the week he spent at the AGO helping with the installation, "It is going to be a long time before all of us here at Hoglands forget the Toronto experience. We have, more or less, settled back to the old routine, but we go on talking about Toronto."

To turn this round, with the sculptor's legacy to Toronto and indeed in a broader context to the people of Canada, we will go on talking about Henry Moore, the man and his work.

The AGO will honour Moore with a memorial exhibition which will open at the end of August 1987.

WILL GORLITZ continued from p. 1

Both artists' works address the way in which points of view structure the processes of perception and knowledge. Will Gorlitz's paintings, for example, take up the mode of realism, and show how images are constructed from a point of view. In *Axis Mundi – Centre of the World*, the construction of a vertiginous perspective in a series of forest paintings is coupled with images derived from a photographic view. An image of the moon in *Axis Mundi – Sleep of Reason* literally merges with the leaves of trees and appears there as an image made available not by ordinary vision but rather by the magnifying power of a telescopic lens. The juxtaposition between what appears to be ordinary vision and the vision of a camera eye shows that the tools of objectivity are dependent on arbitrary instruments which construct their object at will. By setting images into improbable relations and into disjunctive perspectival spaces – if not within each individual painting, then in its combination with others – Will Gorlitz shows how objectivity in representation is based on constructs that are culturally conceived and produced rather than naturally given.

In Nancy Johnson's work, the layering of stories, biographical and autobiographical accounts and segments of histories is a testimony to the ongoing negotiation between the subjective self and objective reality. Her work traces the development of an individual subject's recognition of sexual identity in *Boogeymen: An Original Revolution*, the subject's desires, privileges and its interdependence with others in *On Sensuality*, and its positioning in sociality in *Allies* and *Appropriateness and the Proper Fit. Allies, Part II*, for example, tells the story of an individual caught between her own experience and the views of others which contradict her own. This confrontation, brought about in a social context, reveals her own point of view to be partial, and in this recognition she has to come to terms with contradictions and face difficult decisions involving ethical dilemmas. *Appropriateness and the Proper Fit* describes the continuous process of the subject's identifications with, as well as its differentiation, from others as it seeks to come to terms with social norms, the proper fit, and proper discourse where identity is maintained. All of Nancy Johnson's work thus articulates the complex web of relations and intersections between the self and others, at a psychological, sexual, and social level.

If Will Gorlitz subverts the tradition of mastery in representation, its promises and claims to objective truth, he also clearly shows that the point of view from which a perspective is constructed is a critical component in what representations show and therefore how knowledge comes to be. In this he shares the position of the subject of Nancy Johnson's work, which is cognizant of a point of view, of its privileges as well as its dependence on others, but from which nevertheless decisions and sometimes judgements have to be made.

Barbara Fischer is Assistant Curator of Contemporary Art at the AGO.

Perspective '86. Gallery of Contemporary Art.
November 22, 1986 – January 11, 1987

NOVEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult the Events' listing.	Gallery closed Mondays. Shops and restaurant open.				31 Lecture (at Istituto Italiano di Cultura) *Restoration of the Sistine Chapel Ceiling* / 8 pm	1 Exhibition *Linnaeus Tripe* / opens Opera Atelier *Il Sant'Alessio & Orfeo* / 8 pm Film *Heimat* (Part i) / 1:10 pm
2 Exhibition *Liz Magor* / closes Hands On / 1-4 pm Sunday Studio / 1-4 pm Opera Atelier *Il Sant'Alessio & Orfeo* / 8 pm Film *Heimat (Part ii)* / 1:10 pm	3	4 Lecture *Competing Styles: Altarpieces for St. Peter's by Poussin, Valentin, & Sacchi* / 8 pm	5 Rendezvous with Art / 5:45 pm Film *Laura* / 5:30 pm	6 Lecture *Baroque Architecture* / 10 am Film Canadian Avant-Garde Program vi / 7 pm	7 *Artful Conversation!* 11:15 am Films *Laura* / 12:15 pm *Symphonie Diagonale, Salo* / 7 pm *Las Hurdes: Terre sans Pain* / 9 pm *Even Dwarfs Started Small* / 9:30 pm	8
9 Concert Italian Violin Music / 3 pm Hands On / 1-4 pm Sunday Studio / 1-4 pm Sunday Start with Art *Vital Signs* / 11 am	10	11	12 Art in the Morning *Vital Signs* / 9:30 am Rendezvous with Art / 5:45 pm Lecture *J.M. Morrice* / 8 pm	13 Lecture *The Expressive Image: Painting in the 17th Century* / 10 am Film Canadian Avant-Garde Program vi / 7 pm	14 Artful Conversation / 11:15 am Films *Cruelty & Desire* (Surrealist Films) / 12:15, 7, & 9 pm	15
16 Concert Italian Harpsichord Music (Colin Tilney) / 3 pm Hands On / 1-4 pm Sunday Studio / 1-4 pm Film *Yellow Earth* / 7:30 pm	17	18 Lecture *In the Shadow of the Cupolone: Bernini & the Vatican* / 8 pm	19 Rendezvous with Art / 5:45 pm Film *Cruelty & Desire* (Surrealist Films) / 12:15, 7, & 9 pm	20 Lecture *The Languages of Baroque Sculpture* / 10 am Film German Avant-Garde Program vii / 7 pm	21 Artful Conversation / 11:15 am Film *Cruelty & Desire* (Surrealist Films) / 12:15, 7, & 9 pm	22 Exhibition *Perspective '86: Will Gorlitz & Nancy Johnson* / opens
23 Concert Virtuoso Wind Music of Italy / 8 pm Hands On / 1-4 pm Sunday Studio / 1-4 pm	24	25 Hands On / 1-4 pm Sunday Studio / 1-4 pm	26 Rendezvous with Art / 5:45 pm Films *The Grandmother, Daisies* / 5:30 pm Gallery Hopping ROM & Gardiner Museum / 9:30 am	27 Lecture Baroque Ideals in the Decorative Arts / 10 am Film German Avant-Garde Program viii / 7 pm	28 Artful Conversation / 11:15 am Films *The Grandmother, Daisies* / 12:15 pm	29 Signed Gallery Talk / 2 pm Theatre *The Impresario* by Bernini / 8 pm
Exhibitions *Vatican Splendour* / closes *Italian Drawings* / closes	Music & Dance *"The Graces of Love": A Concert of Dance & Chamber Music* / 3 pm	30				

THE COLLECTION IN FOCUS

A Question of Identities

BY DAVID WISTOW

FEW RECENT ACQUISITIONS AT THE ART GALLERY OF Ontario have aroused as much public interest as *Hü*, the vast painting by the contemporary German artist Jörg Immendorff. Violent, sensationalist, political and angst-ridden, it embodies significant aspects of a trend in the visual arts – often referred to as Neo-Expressionism – which emerged in Europe toward the end of the last decade.

In 1977 Düsseldorf-based Immendorff began work on an extensive cycle of pictures collectively known as *Café Deutschland* or *Café Germany*. Holding to the belief that art can and must effect social change, the artist saw this cycle as a vehicle for communicating his views on the cultural and political situation in Germany. Each picture is like a stage onto which Immendorff pushes famous personnages of the past and present, a script evolving out of their often arresting juxtapositions. Surrounded by political slogans, tanks, guns, whips, and other symbols of military might and oppression, these men and women collectively act out the artist's passionately held principles on such issues as terrorism, nuclear war, pollution, and especially east-west tensions.

To fully comprehend the complex message of *Hü*, Gallery staff have attempted to decipher each of its multitude of 'actors' and objects. Through an examination of the painter's numerous preliminary drawings, his writings, and other works from the *Café Deutschland* series, most pieces in the puzzle can now be identified. For example, at the lower left the viewer can find Hitler, who had had youthful dreams of becoming an artist, depicted in the process of painting the destruction of Europe. Seated opposite Hitler is the great Field Marshall and President of Germany, Paul von Hindenburg, and on the next bar stool, Kaiser Wilhelm II. In the lower right, two political figures from the Communist Block ruminate quietly – Lenin and Walter Ulbricht, the first Chancellor of East Germany and the builder of the Berlin Wall. At the adjacent table, Immendorff's artist friends, A.R. Penck (in the baseball cap) and Georg Baselitz (with glasses and a long beard) have just been served a drink by a figure who may be the playwright Bertolt Brecht. Immediately above the glasses on Brecht's serving tray stands Immendorff himself, wearing a T-shirt, his hair close-cropped. He blows a strange, confetti-like substance out of his mouth, perhaps a symbol of the artist's special powers of imagination which both invent and direct this bizarre melodrama. At the back of the café a scantily-clad lady boldly wields a leather whip. She is Victory from atop the Brandenburg Gate and a potent reminder of continuing political aggression in the world. Other reminders include the eagles pecking at the windows and the slogans in the still life in the immediate foreground. Floating above the scene and carved in ice (a reference to the Cold War) is the title of the work, *Hü*, a German word which oddly means both stop and go. This may be a reference to the artist's commitment to halting Germany's present political nightmare as well as a plea for new, humane remedies.

Jörg Immendorff (German, b. 1945), *Hü*, 1984; synthetic resin on canvas, 285.0 x 400.0 cm. Collection AGO, Gift of the Volunteer Committee, 1985.

As you can see, much has been identified in the painting, but several questions remain unanswered. For example, who is the cigar-smoking man behind the bar at the left, the handsome blond man in profile seated beside Baselitz, or the curious Rembrandt-like figure alone at the next table? And to what do the digits "282" near the head of Victory refer?

The Art Gallery of Ontario is continually adding to its knowledge of works in the Permanent Collection through formal research. But in this case we need your help. Perhaps on your next visit you might take a few minutes and examine this important new acquisition closely. And if you can help identify any of the persons or things mentioned above we would appreciate a letter. Such problem-solving will enrich everyone's viewing of this remarkable work.

Please address your correspondence to: David Wistow, Adult Programs.

David Wistow is Education Officer / Writer at the AGO.

Exhibitions

Liz Magor
Gallery of Contemporary Art
through November 2
This exhibition is a nearly complete survey of Liz Magor's work since her move to Toronto in 1981. Six sculptures, installations, and photoworks bring together a body of work that through material investigation deals with the philosophical concerns of personal identity and cultural differentiation. Organized and circulated nationally by the Art Gallery of Ontario.

Vital Signs: A Look at How Art Communicates
Gallery E
through December 14
How personality and the social, political, economic, and cultural context of the times affect both the creation and appreciation of a work of art is investigated in this educational exhibition organized by Adult Programs, Education Services of the AGO. With the generous support of CMQ Communications Inc.

Gian Lorenzo Bernini, *Bust of Pope Urban VIII*, Biblioteca Apostolica Vaticana, Museo Sacro.

Vatican Splendour: Masterpieces of Baroque Art
Sam and Ayala Zacks Wing
through November 30
This historic exhibition relives the richness and grandeur of papal patronage in Rome during the 17th century, a period of tremendous revitalization in the arts and in the Roman Catholic Church. Drawn largely from the renowned Vatican Collections, the exhibition is comprised of 48 magnificent paintings, sculptures, tapestries, vestments, altar furnishings, and medals, the majority of which have never before been seen in North America. Represented in the exhibition are such major masters as Bernini, Ludovico and Annibale Carracci, Domenichino, Poussin, Sacchi, and Guercino.

Organized by the National Gallery of Canada with the Vatican Museums and the Vatican Library in collaboration with the Art Gallery of Ontario.

Sponsored by Northern Telecom Limited and Alitalia

Additional assistance provided by the Province of Ontario, Ministry of Citizenship and Culture; Government of Canada, Department of Communications, through the Insurance Program for Travelling Exhibitions and the Cultural Initiatives Program; Young & Rubicam Ltd. and Mediacom Inc.

Perspective '86: Will Gorlitz and Nancy Johnson
Gallery of Contemporary Art
November 22, 1986 – January 11, 1987
This exhibition of paintings by Will Gorlitz and drawings by Nancy Johnson is the second in an annual exhibition series featuring the work of young Canadian artists who have not previously exhibited at major public art galleries. The Perspective series is made possible by a grant from George W. Gilmour. Organized by the AGO.

Linnaeus Tripe: Photographer of British India 1854-1870
Margaret Eaton Gallery
November 1, 1986 – January 11, 1987
This exhibition of over 70 historic calotypes and collodion prints taken in Burma and India by British photographer Linnaeus Tripe (1822-1902) between 1854 and 1870 reveals an exotic world through the eyes of an official recorder of architecture and landscapes whose images increasingly took on the "private" qualities we associate with fine art photography. Organized by the AGO.

Giuseppe Bernardini Bison (Palmanova 1762–1844 Milan), *Statue of Minerva*; pen and brown ink and brown wash over black chalk. Collection AGO. On view this month in the Trier Gallery.

Italian Drawings from a Private Toronto Collection
Trier Gallery
through November 30
This exhibition of little known Old Master drawings, the majority of which have not been shown in public before, demonstrates the vigour and variety of the Italian tradition of draughtsmanship and its continuity over three centuries. The works are drawn from the AGO's Permanent Collection, and include drawings from the first half of the 16th century – from the school of Raphael – until the end of the 18th century – to the dissolution of the old regime under the forces of Napoleon. Organized by the AGO.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated during November. Dates are subject to change.

Picasso: Head of a Woman (Fernande)
Festival Ontario
Art Gallery of Algoma, Sault Ste. Marie
through November 8

Jack Bush: Early Work
Dalhousie Art Gallery, Halifax
through November 30

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario
Grimsby Public Library
November 24 – January 4

Photographs of Laszlo Moholy-Nagy
Mackenzie Art Gallery, Regina
November 21 – January 11

William Notman: The Stamp of a Studio
McCord Museum, Montreal
through November 23

Landscapes of the Mind: Images of Ontario
McMaster University Art Gallery, Hamilton
through November 9

George Reid and the Academic Tradition
Thunder Bay Art Gallery
November 14 – December 29

Weegee
The Nickel Arts Museum, Calgary
through November 30

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection
The Winnipeg Art Gallery
November 8 – January 6

Vogue and Harper's Bazaar Fashion Covers: 1910-25
CONTACT Exhibition
Tom Thomson Memorial Art Gallery, Owen Sound
November 14 – December 20

"Artists with their Work" Programs

Susan Schelle: Installations
Art Gallery of Algoma, Sault Ste. Marie
through November 31

Andy Fabo: Paintings
Forest City Gallery, London, Ontario
through November 22

Juan Geuer: Constructions
The Gallery & Library, Cambridge
November 4-30

Philip Hoffman: Film Screening
Hamilton Artists' Inc.
November 5

Alex Neumann: Photography
White Water Gallery, North Bay
November 6-26

Rae Johnson: Paintings
Tom Thomson Memorial Art Gallery, Owen Sound
November 6-30

George Raab: Graphics
The Latcham Gallery, Stouffville
November 23 – December 20

Activity Centre

Sunday Studio
Sundays 1-4 pm
November 16-March 22
Sunday Studio is a free drop-in program open to the public and Members alike. Materials are available for drawing, painting, printmaking, and three-dimensional work, and Gallery School artists are present to provide some inspiration. Children under age 12 must be accompanied by an adult. Recreation groups, clubs or organizations cannot be accommodated.

Lectures

Perspectives '86: Walking Tour
Gallery of Contemporary Art
Wednesday, November 26, 7:30 pm
Join Nancy Johnson and Will Gorlitz for an informal walking tour of their works in the current exhibition *Perspectives '86*. Free admission.

The Philip G. McCready Annual Memorial Lecture on Canadian Art
The Jackman Hall
Wednesday, November 12, 8 pm
John O'Brian
Department of Fine Arts, Harvard University
The fifth in this distinguished series of annual lectures focuses on James Wilson Morrice (1865-1924). Born in Montreal and educated in Toronto, Morrice moved to Paris in 1889 to pursue his art. There he befriended important literary and artistic figures including the Great French modernist painter, Henri Matisse. Mr. O'Brian will examine their personal and artistic relationship and, in particular, Morrice's role in introducing Matisse's work to Canadians.

John O'Brian is a Phd candidate in art history at Harvard University and was recently appointed to the faculty of the University of British Columbia. He is the author of numerous articles on Canadian and international artists and the monograph *David Milne and the Modern Tradition of Painting* (1983).

Free admission; however, tickets are required and may be obtained in advance at the Information Desk.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during November.

Tuesdays to Thursdays at 2 pm
Wednesdays at 5:45* and 7:30 pm
Fridays at 11:15** am
Saturdays at 2*** and 4 pm
Sundays at 2 and 4 pm

* *Rendezvous with Art*, a new program for the afterwork crowd featuring a half-hour tour which is followed by an informal discussion on the topic of the day.
** *Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
*** On the last Saturday of each month, this talk will be 'signed' for the hearing impaired.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. *Hands On* is open each Sunday afternoon between 1 – 4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Sponsored by **George Weston Limited.**

Special Vatican Splendour Events

Vatican Splendour: Masterpieces of Baroque Art
through November 30, 1986
An exciting selection of special events organized by the Adult Programs Department, Education Services, Art Gallery of Ontario, to complement *Vatican Splendour: Masterpieces of Baroque Art*, a sumptuous display of seventeenth century Italian art including paintings, sculpture, and tapestries from the Vatican collection.

The Present State of the Restoration of the Sistine Chapel Ceiling
Istituto Italiano di Cultura
496 Huron Street, Toronto
Friday, October 31, 8 pm
Dr. Fabrizzio Mancinelli
Curator of Byzantine, Medieval and Modern Art, Vatican Museums

This exciting and controversial topic will be explored in depth by Dr. Mancinelli, who is currently supervising the restoration of the Sistine Chapel ceiling. In English with slides. Presented in cooperation with the Istituto Italiano di Cultura. For further information, telephone 921-3802 or 921-8636.

Opera
Il Sant' Alessio by Stefano Landi
Orfeo by Claudio Monteverdi
The Walker Court
Saturday, November 1 & Sunday, November 2, 8 pm
The magic of Baroque opera is recreated by Opera Atelier, Canada's Baroque Opera Company, accompanied by Tafelmusik, and Tafelmusik Chamber Choir. In cooperation with the Royal Ontario Museum. Sponsored by **Northern Telecom Limited.**

Members, Seniors, Students: $12; non-Members: $14. Ticket prices include admission to *Vatican Splendour* following the performance.

Theatre
The Impresario by Gian Lorenzo Bernini
Saturday, November 29, 8 pm
The Jackman Hall
The great artist's only surviving play is presented by students and faculty of Carleton University under the direction of Douglas Campbell. Members, Seniors, Students: $10; non-Members: $12. Ticket prices include admission to *Vatican Splendour* following the performance.

Music and Dance
Organized by the Toronto Early Music Centre.

Virtuoso Wind Music of Italy
Sunday, November 23, 8 pm
The Walker Court
A selection of Castello, Frescobaldi, Galuppi, and Vivaldi on period instruments. Members, Seniors, Students: $12; non-Members: $15. Ticket prices include admission to *Vatican Splendour* following the concert.

"The Graces of Love": A Concert of Dance and Chamber Music
Sunday, November 30, 3 pm
The Walker Court
The riches of Italian court dance and the universal humour of *commedia dell'arte* are brought to life by dancers in period costume and musicians using authentic instruments. Free with Gallery admission.

Concert
Presented by the Royal Conservatory of Music.

Italian Harpsichord Music
Sunday, November 16, 3 pm
The Walker Court
Colin Tilney, Harpsichord
The brilliant compositions of Frescobaldi, Strozzi, and Scarlatti performed on an authentic eighteenth-century instrument. Free with Gallery admission.

Lectures

The Splendid Century: Aspects of the Baroque in Rome

Competing Styles: Altarpieces for St. Peter's by Poussin, Valentin, and Sacchi
Prof. Philip Sohm, University of Toronto
Tuesday November 4, 8 pm
The Jackman Hall

In the Shadow of the Cupolone: Bernini in the Vatican
Prof. Chandler Kirwin, University of Guelph
Tuesday, November 18, 8 pm
The Jackman Hall
Single tickets (if available, prior to each lecture) – Members, Seniors: $5; non-Members: $6; Students: $3.

The Baroque for Beginners

The Total Environment: Baroque Architecture in the Service of the Church
Alina Payne, U of T
Thursday, November 6, 10 am

The Expressive Image: Painting in the Seventeenth Century
Francis Broun, AGO
Thursday, November 13, 10 am

The Languages of Baroque Sculpture
Corey Keeble, ROM
Thursday, November 20, 10 am

Baroque Ideals in the Decorative Arts
Peter Kaeligren, ROM
Thursday, November 27, 10 am
Single tickets (if available prior to lecture) – Members, Seniors, Students: $5; non-Members: $6. All lectures in The Jackman Hall.

Films
Films related to the *Vatican Splendour* exhibition will be screened in The Jackman Hall Sundays and Thursdays at 12:15 pm. Free with Gallery admission.

Exhibition Tours
Explore the masterpieces in *Vatican Splendour* by joining daily tours in the exhibition.
Tuesday to Friday 11:30 am
Saturday and Sunday 10:30 am
Free with admission to *Vatican Splendour*.

General Information

Special Events Tickets
To order call: (416) 977-4349, or -4496, 11 am – 9 pm, Tuesday through Sunday; 10 am – 7 pm, Saturday & Sunday.
VISA, MasterCard, and American Express accepted. Tickets for Special Events do not include admission to *Vatican Splendour* unless otherwise indicated. No group discounts.

Exhibition Tickets
On sale at BASS outlets and the AGO Box Office (no service charge at AGO), or call 872-BASS.
For group bookings call 977-ROME.

Exhibition Hours
Tuesday – Friday: 11 am – 9 pm;
Saturday & Sunday: 10 am – 7 pm
Timed tickets sold on an hourly basis, last tickets sold one hour prior to closing.

Admission Fees
Adults: $6;
Senior Citizens: $4;
Children Under 12: $4.
Exhibition ticket includes entrance to the entire Gallery.
Vatican Splendour Special Events have been organized by the Adult Programs Department, Education Services of the Art Gallery of Ontario.

Gifts From The AGO Book Shop

The finest selection on the visual arts in Canada

Art Gallery of Ontario

1987 Calendar
Canadian Seasons

Twelve splendidly evocative paintings from the Collection of the Art Gallery of Ontario represent the mood and ambience of the different months and seasons of the year. Includes beautifully reproduced images by Clarence A. Gagnon, Lawren Harris, Marmaduke Matthews, Arthur Lismer, and Paterson Ewen, among others. 33.5 x 24.0 cm
$13 + tax

Beaverbooks

Salvador Dali
Meryle Secrest

Salvador Dali: mad genius or cunning manipulator? That question has always hung over Dali's career. Ever since he burst on the scene in the 1920s with his astonishing draughtsmanship and Surrealistic vision, he has been both admired and reviled. Painting the language of the subconscious with hallucinatory vividness, Dali has become one of the most popular artists of all time. This is the first full-scale biography of the artist — extending from Dali's dismaying childhood to his brilliant early career, from his collaboration with Luis Buñuel, and his roles as artist, designer, and showman, to his final years as a prisoner of his self-made persona. A haunting and irresistible portrait. Includes bibliography.

16 pages of b/w photographs, 320 pages, 15.5 x 23.0 cm
ISBN 525-24459X
$34.95

Abbeville Press

The Great Book of Post-Impressionism

Diane Kelder
Edited by Nancy Grubb

In this splendid sequel to *The Great Book of French Impressionism*, Diane Kelder chronicles the brilliant innovations of the artists who challenged and extended the triumphs of Impressionism. Eight lavishly illustrated chapters present the various individuals and movements that make up the complex phenomenon known as Post-Impressionism, including Neo-Impressionism, Symbolism, Gauguin, and van Gogh, the Nabis, Fauvism, Cubism, and the School of Paris. Panoramic in scope and dazzling in design, *The Great Book of Post-Impressionism* captures the diversity and vitality of one of the most exciting eras in the history of art.

177 b/w and 236 colour plates, 384 pages, 28.0 x 33.0 cm
ISBN 0-89659-574-9
$125

Douglas & McIntyre Ltd.

Bill Reid
Doris Shadbolt

A tribute to the life and work of one of Canada's foremost artists. Doris Shadbolt, the pre-eminent art historian, has presented a biographical overview of Bill Reid, whose unparalleled artistic outpouring was inspired by Haida art. Examples of his sculpture, jewellery, and printmaking are exquisitely reproduced.

135 b/w and 40 colour plates, 60 b/w photographs, 192 pages, 23.0 x 25.0 cm
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$50 Hardcover

University of Toronto Press

Karsh: A Fifty-Year Retrospective

Yousuf Karsh

Here for the first time in paperback is the work of the most celebrated portrait photographer of our time. This volume features the faces of the twentieth century, from Albert Einstein to Andy Warhol, from Sophia Loren to Nikita Khrushchev.

176 b/w and 12 colour plates, 204 pages
27.0 x 28.5 cm
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$29.95

Victorian Architecture in London and Southwestern Ontario: Symbols of Aspiration

Nancy Z. Tausky and Lynne D. DiStefano
***Photographs by* Ian MacEachern**

An elegant chapter of our architectural heritage is explored in this generously illustrated volume. The authors look at the work of the leading architects in nineteenth-century London, Ontario, and at the development of architecture in general throughout the Victorian era.

300 b/w plates, 416 pages, 18.0 x 25.0 cm
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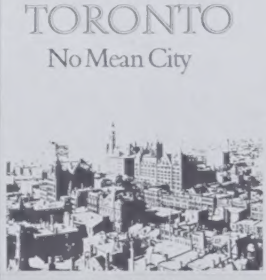
$29.95

Toronto, No Mean City Third Edition

Eric Arthur
***Revised by* Stephen A. Otto**



Revised by Stephen A. Otto

This classic work on the architectural history of Toronto has now been thoroughly revised and updated, with new illustrations recently discovered, an expanded section on Toronto's architects, and a new appendix on builders and contractors. All is contained in a compact, easy-to-use format — an indispensable volume to all who care about the city's architectural legacy.

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Caedmon Records

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By E.T.A. Hoffmann with the complete Tchaikovsky ballet score; performed by Christopher Plummer. Michael Tilson Thomas conducts the Philharmonia Orchestra with the Ambrosian Children's Choir.

Hoffmann's marvellous, magical tale comes to life in this completely new recording of the entire ballet score, with Christopher Plummer reading the story of Clara and the Nutcracker. The recording is graced with cover art by Maurice Sendak and a program booklet with an introduction to the award-winning Crown book. Boxed set of 3 LPs **$25** + tax.

The Story of the Nutcracker

Claire Bloom's rendition of the marvellous story of a little girl who receives a gift of a magical nutcracker, combines with Tchaikovsky's expressive and well-loved music on this Caedmon Christmas favourite. 1 LP **$12** + tax.

My Christmas Best

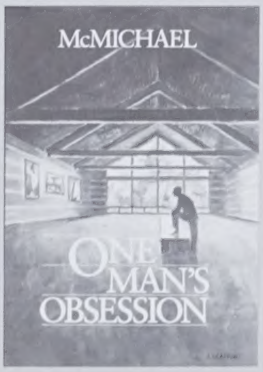
Traditional Songs for the Season from around the World.
Seventeen heartwarming, traditional Christmas and Chanukah songs from Poland, Canada, Italy, and many other countries are performed by renowned folk singer Oscar Brand and friends. 1 LP **$12** + tax.

Gifts From The AGO Book Shop

Prentice-Hall Canada

McMichael: One Man's Obsession

Robert McMichael
Edited by Iris Skeoch
Cover Design by A.J. Casson



Robert McMichael had a dream. That dream became a passion, and the passion quickly became an obsession. The McMichael Collection, one of Canada's largest and most famous collections of Group of Seven paintings and other Canadian art, is the remarkable fruit of that obsession.

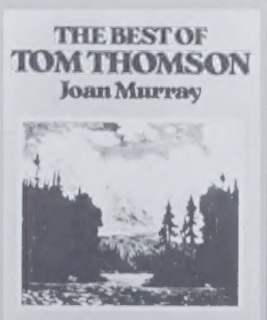
McMichael: One Man's Obsession is the fascinating story of how this internationally renowned gallery was created — told by the only man who could tell it: Robert McMichael.

b/w photographs, 400 pages, 18.0 x 25.0 cm
ISBN 0135669448 Hardcover
$24.95

Hurtig Publishers Ltd.

The Best of Tom Thomson

Joan Murray



The Best of Tom Thomson is a fascinating study of the life and work of this unique Canadian individual. Joan Murray's succinct biography of Thomson, complete with photographs of the artist, his family, and his friends, sets the record straight. With thoughtful reproductions of Thomson's paintings, she carefully charts the chronology of Thomson's work and describes its inspiration and unique, characteristic qualities.

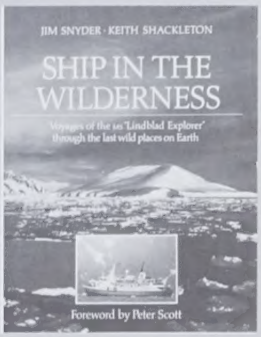
Joan Murray, a prominent curator and critic of Canadian art, is the author of six books on the subject, including *The Best of the Group of Seven*.

30 b/w and 55 colour photographs,
96 pages, 21.5 x 21.5 cm
ISBN 0-88830-299-1
$22.95

Fitzhenry & Whiteside

Ship in the Wilderness: Voyages of the MS *Lindblad Explorer* through the Last Wild Places on Earth

Keith Shackleton and Jim Snyder
Foreword by Sir Peter Scott
Photographs by Jim Snyder


JIM SNYDER · KEITH SHACKLETON
SHIP IN THE WILDERNESS
Voyages of the ms 'Lindblad Explorer' through the last wild places on Earth
Foreword by Peter Scott

For nearly 20 years the MS *Lindblad Explorer* has carried enthusiasts, artists, and naturalists to the remotest parts of the earth, venturing further north and south than any passenger ship before her, visiting inaccessible landscapes with undisturbed wildlife colonies. This magnificent volume recaptures some of the *Lindblad Explorer*'s most exciting discoveries in 350 full colour photographs, and over 50 original watercolours. A truly unique gift book for travellers and naturalists alike.

400 colour plates
(paintings and photographs), 208 pages,
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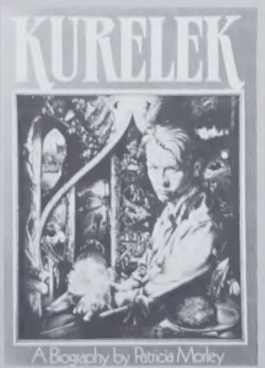
ISBN 88902-9415
$35

Macmillan of Canada

Kurelek: A Biography

Patricia Morley



The definitive biography of one of Canada's best-loved artists.

Dr. Morley has drawn on hundreds of personal interviews, letters, memoirs, and Kurelek's own writings, to reveal the artist's dramatic life. The fascinating portrait that emerges is of a deeply troubled man, an endearing eccentric, and a man of tremendous religious conviction, self-doubt, and self-discipline.

Handsomely illustrated with 95 black-and-white photographs and eight colour reproductions of Kurelek's paintings.

95 b/w and 8 colour plates, 352 pages,
16.5 x 25.0 cm
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$34.95

Oxford University Press

Toronto Observed: Its Architecture, Patrons and History

William Dendy and William Kilbourn

Toronto Observed presents architectural treasures that are still visible — to be learned from and celebrated — along with a selection of the most impressive buildings that have appeared in the city over the years. Stories of their patrons and brief accounts of their architecture, their users, and their social context are complemented by William Kilbourn's entertaining period introductions, which describe the leaders who have figured most prominently in Toronto's history. *Toronto Observed* is urban history with a difference. It discusses not only the visual aspects of the city, but also the people who commissioned and financed them, and what these buildings have meant, and still mean, to the life of the city.

164 b/w plates, 256 pages, 21.5 x 28.0 cm
ISBN 19-5405080
$29.95

Qikaaluktut: Images of Inuit Life

Ruth Annaqtuusi Tulurialik and David Pelly

In 1983 Annaqtuusi asked David Pelly to help her make a book that would present, in both drawings and words, her recollections of the customs, incidents, beliefs, and stories of her people. She wanted Qablunat (whiteman) and her own children to know more about the old ways. This book is the result. Her vivid, highly detailed images are accompanied by narrative descriptions based on Pelly's conversations with her. Centering on the search for food, the happy times when it was found, and the beliefs and customs that sustained the Inuit, drawings and text combine to offer an unforgettable portrayal of a way of life that has almost disappeared.

44 colour plates, 96 pages, 21.5 x 27.0 cm
ISBN 19-5405056
$24.95

One Watermelon Seed

Celia Lottridge Illustrations by Karen Patkau

This innovative counting book, for children aged 2 to 6, will take a child all the way from one watermelon seed planted in an empty garden, to thousands of kernels of popcorn popped on a winter night. Pictures and simple words describe the work and fun of two children as they make a garden and then harvest the fruits and vegetables they have grown. The captivating illustrations offer plenty of opportunity for counting: from 1 to 10 as the garden is planted and from 10 to 100 (by tens) as the harvest is gathered.

Full colour throughout, 24 pages,
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Travel AGO

The Kingdom of Two Sicilies
March 29 – April 13, 1987
For the Greeks, southern Italy and Sicily were known as Magna Graecia and the beautifully preserved temples at Paestum, Agrigento, and Segesta are powerful monuments to their past. These places will be visited, as well as the Roman ruins at Pompeii, and the Imperial Villa at Piazza Armerina in Sicily. Norman cathedrals and baroque towns add further colour to the Sicilian mosaic. It will be springtime with wisteria and bougainvillea in bloom, as participants visit Naples, the Amalfi coast and, invigorated by local wines, the rolling countryside of Sicily.

Oxford
March 28 – April 11, 1987
The opportunity of a lifetime! Recapture student days by living "in college" at Corpus Christi, Oxford. Led by knowledgeable and articulate staff, morning seminars are offered in art, architecture, and urban and landscape development from the 12th through the 19th centuries. Afternoons will be filled with special guided tours of the Cotswords' stately homes and gardens or exploring the medieval market town of Oxford and its renowned University colleges. Scholarly inquiry into pub life and antique hunting are also encouraged.

Boston and Beyond
May 5-8, 1987
Beacon Hill, Back Bay, the Freedom Trail, Old Cambridge, and Concord – four days to explore the evocative reminders of an illustrious historic past.

Looking Ahead ...
Poland: Fall 1987
Scotland: Fall 1987

Travel AGO is a project of the Volunteer Committee.

Gallery Hopping

Gallery Hopping Goes to the ROM and the Gardiner Museum of Ceramic Art
Wednesday, November 26, 9:30 am
Join us for a special visit to the Conservation Labs at the Royal Ontario Museum. Then across to the Gardiner Museum for a tour of fine British porcelain.

Our morning will begin with coffee and muffins, and end with a delicious lunch at the Ladies Club. We will meet in the main rotunda of the ROM at 9:30 am sharp. Tickets are $23. To order tickets please follow instructions of page 8. A project of the Volunteer Committee.

The Grange

Once a centre of social and political life in Upper Canada, The Grange is now among the most popular museums in Toronto. This fine heritage building has been restored to a 'Gentleman's House' of the mid-1830s.

Free with admission. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call ext. 200.

A project of the Volunteer Committee.

The Grange Luncheon Lecture

Victorian Christmas Cards
The Grange Music Room
Tuesday, December 2, 11 am
Join our special guest Ken Rowe as he lectures on cards mainly from England, some dating back as early as the 1860s. Tickets are $10.50 for non-Members and $7 for Members.

Special Event

Christmas Crackers with Daniel Hyatt
The Grange Music Room
Wednesday, December 10, evening
Favourite verses and stories of Christmas time told by Daniel Hyatt. Tickets are $10.50 for non-Members and $7 for Members.

Films

Experimental Film from Three Continents
This program has been prepared for the Art Gallery of Ontario by Bruce Elder, Canadian filmmaker and critic. We are grateful to the Canada Council, the Ontario Arts Council, the Canadian Filmmakers Distribution Centre, and The Goethe Institute Toronto for their generous support in the presentation of this series.

Tickets are $3 per screening and go on sale in the Audio-Visual Centre on October 1, 1986. Tickets can also be purchased one hour prior to the screenings outside The Jackman Hall. Entry to all films is only through the McCaul Street doors. Further information can be obtained by calling 977-0414, ext. 258.

Thursday, November 6, 7 pm
Program VI: Canadian Avant-Garde
Films of a personal and sometimes anecdotal nature develop into studies of place and time and the relationships between them, of experience and especially of the intermingling in consciousness of past, present, and anticipations of the future. Total running time: 122 min.
Michael Snow/ *Short Shave*
Jack Chambers / *Circle*
Chris Gallagher / *Seeing in the Rain*
Veronika Soul / *New Jersey Nights*
Ken Dewdney / *The Maltese Cross Movement and Scissors*
Blaine Allan / *W-Z's Blues*
Robert Fothergill / *Love Seen*
Rick Hancox / *Zum Ditter*
Jim Smith / *36 Short Films*

Thursday, November 13, 7 pm
Program VII: Canadian Avant-Garde
Canadian filmmaking has often reflected on the conditions of photographic representation and from these concerns have developed film forms that either explore or depend upon features of the photograph, for example, the diary/autobiographical film, often structured as an album of moving snapshots. Total running time: 111 min.
Rick Hancox / *Waterworx*
Richard Kerr / *On Land over Water*
Barbara Sternberg / *A Trilogy*

Programs VIII & IX: German Avant-Garde
Thursday, November 20, 7 pm
Raises important issues about the relation of a developing avant-garde to the imperial tradition. Total running time: 120 min.
Lutz Mommartz / *Eisenbahn*
Werner Nekes & Dore O / *Jum-jum*
W. & B. Hein / *Rohfilm*
Heinz Emigholz / *De Basis des Make-up*

Thursday, November 27, 7 pm
The transgressive is a strong force in personal, contemporary German filmmaking. Total running time: 137 min.
Franz Winzentsen / *Die Anprobe*
Vlado Kristl / *Madeleine, Madeleine*
Rosa von Praunheim / *von Rosa von Praunheim*
Werner Schroeter / *Neurasia*
Noll Brinckman / *Upholstered Furniture on the Grass*
Christoph Janetzko / *SL, SN, M*
Artist Present

Special Screenings

Sunday, November 16, 7:30 pm
As part of the ROM's *Electric Shadows* series, the film *Yellow Earth* will be screened in The Jackman Hall.

Yellow Earth (Huang Tudi)
(1985, col., 90 min.)
Dir. Chen Kaige
"Kaige choreographs the film's various elements...with masterly skill, drawing a touching performance from Xue Bai as the girl-bride caught between harsh social pressures and a desire to escape to a better life elsewhere." — Derek Elley

Saturday and Sunday, November 1 and 2, 1 – 10 pm each day

Heimat
(1984, col., 15 hours)
Dir. Edgar Reitz
Not only is *Heimat* the longest film ever made, but it is a true landmark in the history of world cinema. The film covers two-thirds of a century of earth-shaking events as seen from the point of view of a few square miles of precious homeland (*Heimat*). Overwhelming events – Germany's post-WW I Depression, the rise of Hitler, WW II and its aftermath – serve as backdrop and impulse for the actions of its many and richly depicted characters.

Cruelty and Desire – Surrealism in Film

General Information
This program was prepared by Catherine Jonasson, Head of the Edward P. Taylor Audio-Visual Centre with assistance from Jeannette Sloniowski and Marc Glassman.

Screenings take place on Wednesday and Friday noon-hours are free with Gallery admission. Friday evening films are $2.50 each or $4 for a double bill. All screenings are in The Jackman Hall. Entrance is through the Gallery for Wednesday and Friday noon-hour screenings, and through the McCaul Street doors for Friday evening screenings.

Wednesday, November 5, 5:30 pm and Friday, November 7, 12:15 pm

Laura
(1944, b/w, 87 min.)
Dir. Otto Preminger; with Gene Tierney, Dana Andrews

Friday, November 7, 7 pm

Symphonie Diagonale
(1924, b/w, 7 min.)
Dir. Viking Eggeling

Solo
(1975, col., 117 min.)
Dir. Pier Pasolini
(Dubbed in English)

9 pm
Les Hurdes: Terre sans Pain (Land without Bread)
(1933, b/w, 27 min.)
Dir. Luis Buñuel

9:30 pm
Even Dwarfs Started Small
(1970, b/w, 98 min.)
Dir. Werner Herzog

Friday, November 14, 12:15 pm

Betty Boop Series
(1930s vintage)
Dirs. Max and Dave Fleischer

King Kong
(1933, b/w, 95 min.)
Dirs. Schoedessack and Cooper

Friday, November 14, 7 pm

Les Mystères du Château du Dé
(1929, b/w, 25 min.)
Dir. Man Ray

Ballet Mécanique
(1924, b/w, 15 min., silent)
Dirs. Fernand Léger and Dudley Murphy

La Chute de la Maison Usher
(1928, b/w, 68 min., silent)
Dir. Luis Buñuel

Friday, November 14, 9 pm

How Tasty Was My Little Frenchman
(1971, col., 80 min.)
Dir. Nelson Pereira dos Santos

Wednesday, November 19, 5:30 pm and Friday, November 21, 12:15 pm

Duck Soup
(1933, b/w, 17 min.)
With the Marx Brothers

The Anemic Cinema
(1926, b/w, 7 min.)
Dir. Marcel Duchamp

Zéro de Conduite
(1933, b/w, 43 min.)
Dir. Jean Vigo

Horse Feathers
(1932, b/w, 17 min.)
With the Marx Brothers

Friday, November 21, 7 pm

Un Chien Andalou
(1928, b/w, 17 min., silent)
Dirs. Luis Buñuel and Salvador Dalí

Live appearance by the last of the Red Hot Dadas.

L'Age d'or
(1930, 60 min.)
Dirs. Luis Buñuel and Salvador Dalí; with Gaston Modot, Lyn Lys

Dadascope
(1956-61, 28 min.)
Dir. Hans Richter; with Jean Arp, Marcel Duchamp, Man Ray, Tristan Tzara

Friday, November 21, 9 pm

Rabbit's Moon (La Lune des lapins)
(1950, col, 15 min.)
Dir. Kenneth Anger

Dreams That Money Can Buy
(1946, col., 80 min.)
Dir. Hans Richter; with the creative contributions of Max Ernst, Man Ray, Marcel Duchamp, Fernand Léger, Alexander Calder

Wednesday, November 26, 5:30 pm and Friday, November 28, 12:15 pm

The Grandmother
(1969, col., 34 min.)
Dir. David Lynch; with Bob Chadwick, Richard White, Flash

Daisies
(1966, col., 76 min.)
Dir. Vera Chytilova

Members' Activities

For the following programs tickets *must* be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail please follow instructions on page 8, or telephone the Gallery number and ask for the Volunteer Office to request tickets by credit card. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Art in the Morning

Vital Signs: A Look at How Art Communicates
Wednesday, November 12, 9:30 am
Coffee and nibbles in the Members' Lounge are followed by an informal tour and discussion of how works of art are created and how they communicate with us. Discussion will be led by AGO Education Officer, Adult Programs. Tickets are $3.50.

The National Ballet School at Christmas
Wednesday, December 10
Coffee and Xmas treats at 9:30 am are followed by a talk and film presented by Mavis Staines, Associate Artistic Director of the NBS. Meet in the main lobby. Tickets are $3.50.

Sunday Start With Art

Vital Signs: A Look at How Art Communicates
November 9, 11 am
Join us in the Members' Lounge at 11 am for coffee and breakfast cakes, followed by a tour of *Vital Signs*. This exhibition, organized by Adult Programs, examines the factors which influence the creation of a work of art and how the work then communicates with us. Tickets are $5.

Special Screening

German Film Epic *Heimat*

"Heimat is the distant and yet familiar world in which memories and their images in the mind's eyes are one!" — Edgar Reitz

The Art Gallery of Ontario is very pleased to present the historic German film *Heimat*, as it was originally presented in Europe in 1984, in 2 day-long performances spread over a weekend. Edgar Reitz's *Heimat* is more than just the longest film ever made, more even than the apex of the New German cinema: it is a true landmark in the history of world cinema. At over fifteen hours, *Heimat* covers two-thirds of a century of earth-shaking events as seen from the point of view of a few square miles of precious "homeland" (*Heimat*). It is the story of a many-branched family in two small villages in Hunsruck, Germany, from 1919 to 1982. Its powerful central figure is Maria, charmingly played by Marita Breuer, who ages along with the century. Overwhelming events – Germany's post-WW I Depression, the rise of Hitler, WW II and its aftermath – serve as backdrop and impulse for the actions of its many and richly depicted characters.

Superbly crafted, the film is not a literary adaptation, nor is it a serialized story, but a comprehensive look at changing times and values. The cinematography is beautiful and encompasses evocative shifts from black and white to colour, from newsreel fidelity to sensitive and intimate scenes. *Heimat* has gained the admiration of critics and the public around the world and has proved remarkably popular with those audiences fortunate enough to see it as it was intended.

The Economist wrote that *Heimat* is the most important film made in West Germany since WW II. Of the many attempts to understand a culture that nurtured organized brutality alongside chocolate-box sentimentality, two wars, and younger generations who have lost faith and interest in all that their parents believed in, this is the first that comes close to success.

Heimat begins in The Jackman Hall at 1 pm on Saturday, November 1, and continues at 1 pm the following day. There will be brief intermissions approximately every two hours and, on both evenings around 6 pm, there will be one-hour dinner breaks. The film will end both nights at approximately 10 pm. Tickets are $20 and can be purchased in the Audio-Visual Centre during regular hours or one hour prior to screening time.

Shops and Services

Art Rental and Sales Gallery
Rent Off The Wall: November 18 – January 4, 1987
Christmas shopping made easy for discriminating people. Anything on the walls of our gallery can be purchased and/or rented immediately. Don't forget that the first three months rental fee is deductible from the subsequent purchase cost. There is a wide choice both in size and price, so do come in and see what we have to offer. A project of the Volunteer Committee.

The Impulse Shop
Make it an extra special Christmas with seasonal one-of-a-kind gifts from the beautiful new AGO shops. Especially important items on Santa's list include a children's double-sided easel; colourful, oversized crayon clothing hooks; creative cardboard architectural buildings; solid maple child's drafting table; Swiss puzzles and Bauhaus modern building blocks.

For that 'unique gift' list we have filled our international design section with award-winning contemporary and classic items: sleek desk accessories, clocks, and lighting fixtures. Innovative stationary products are available, in particular, the Metropolitan Museum of Art notepaper.

An old-fashioned yuletide is recreated in the Grange Corner with an outstanding selection of century-old glass and ceramics, and old but new playing cards. With a 10% discount, Members can fill all their Christmas stockings in just one stop at The Impulse Shop.

A project of the Volunteer Committee.

The Jewellery Shop
Get a head start on your Christmas shopping with a visit to The Jewellery Shop! Choose from a wide range of available designs and prices. A special feature this month is a fabulous collection of sterling silver clip-on earrings. A project of the Volunteer Committee.

The Reproduction Shop
Coming soon...the Christmas rush! *Now* is the time to select at leisure the posters and fine art reproductions that will give lasting pleasure for every age and taste, from as little as $5.50. Museum mounting or do-it-yourself Leader frames. 10% Member discount. A project of the Volunteer Committee.

The AGO Book Shop
AGO Christmas cards are available, including two new titles – *Adoration of the Shepherds* by Tommaso di Stefano, recent gift of Joey and Toby Tanenbaum; and *Snow in Bethlehem* by David Milne. Box of 10 for $11.50 Members' discount applicable, plus tax.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

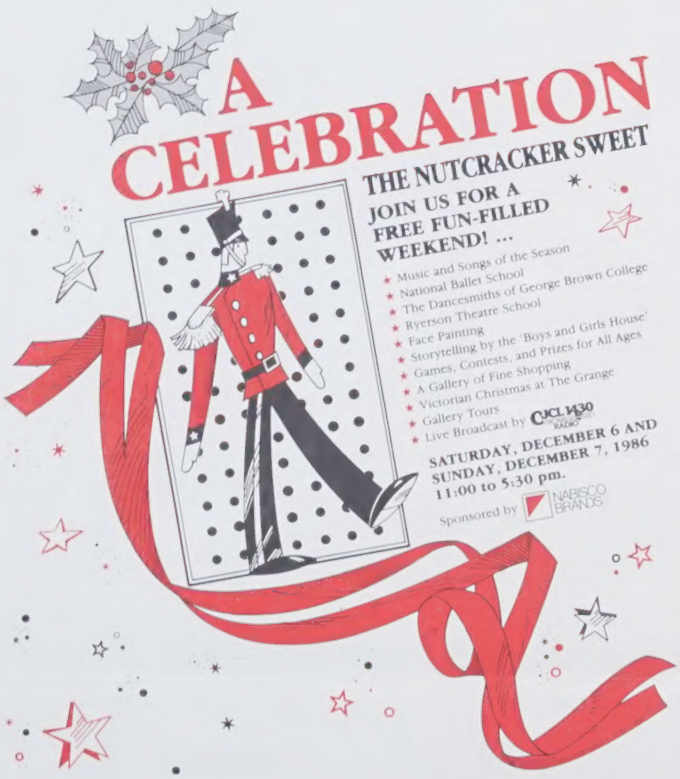
Membership Desk
Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

ART GALLERY OF ONTARIO

NOVEMBER 1986

AGO NEWS


A CELEBRATION
THE NUTCRACKER SWEET
JOIN US FOR A FREE FUN-FILLED WEEKEND! ...
★ Music and Songs of the Season
★ National Ballet School
★ The Dancesmiths of George Brown College
★ Ryerson Theatre School
★ Face Painting
★ Storytelling by the 'Boys and Girls House'
★ Games, Contests, and Prizes for All Ages
★ A Gallery of Fine Shopping
★ Victorian Christmas at The Grange
★ Gallery Tours
★ Live Broadcast by CJCL 1430 AM
SATURDAY, DECEMBER 6 AND SUNDAY, DECEMBER 7, 1986
11:00 to 5:30 pm.
Sponsored by NABISCO BRANDS

Behind the scenes

Volunteers Focus on *Vatican Splendour*

THE AGO'S VOLUNTEER COMMITTEE, IN CONJUNCTION with Gallery staff, have been preparing for the *Vatican Splendour* exhibition for many months.

In early spring, Mary Henderson, Exhibition Volunteer Chairman, advertised in the *AGO News* for volunteers to assist in many ways with the forthcoming exhibition. AGO Members responded with enthusiasm and before long the required 300 volunteers were signed up. They are now busy taking tickets, selling catalogues and posters, assisting with the Audio tours, and helping where needed in the exhibition area.

Members of the Volunteer Docent group who are touring the exhibition were given a list of ten books for summer reading, and held a series of study sessions on 17th-century Baroque art to prepare them for *Vatican Splendour*.

Barbara Fletcher, Chairman of the Visitors' Program Committee, invited the 72 members of OVCAM (Ontario Volunteer Committees of Art Museums) to take part in a two-day tour of Toronto, focusing on *Vatican Splendour*. Barbara is now welcoming volunteers from museums across Ontario.

The Membership Committee also organized special events for Gallery Members during this exciting exhibition.

The Volunteer shops have made special purchases for visitors. The Jewellery Shop is carrying a variety of crosses in silver and gold on chains and on pins, and the Impulse Shop is also featuring many items related to the exhibition. Included are bookmarks decorated with details taken from tapestries in the exhibition, gold-covered Belgian chocolate medallions and, believe it or not, a paper doll of Pope John Paul II, with cut-out costumes. This is an excellent educational gift for a child or for anyone interested in costuming.

Give an AGO Membership this Christmas

...the gift that gives all year... and receive a beautiful AGO poster as our gift to you.

CALL THE MEMBERSHIP OFFICE (416) 977-0414 ext. 285

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members	FREE
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday and Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11 am – 4 pm; Wednesday 11 am – 9 pm

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant

Luncheon served daily from noon. Dinner served Wednesday 5-8:30 pm.

The Coffee Shop

Open Tuesday to Sunday 11 am – 5 pm. Closed Monday.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:

Address the ***department specified*** in Events' listing

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list ***for third party use.***

Telephone (416) 977-0414

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